CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol 9, No. 34 TORONTO, AUG. 23, 1944 $2.00 Per Annum

Form Citizens' Film Groups

For Visual Education and to 'Exert Influence' in Commercial Field

Citizens' Film Committee and Film Centres in every Canadian community is the ambitious plan being sponsored by the National Film Board and the draft of the proposal, discussed by a Provisional Committee of Toronto citizens at offices of the NFB last week, reveals that those behind and in front of it are not uninterested in the commercial film situation.

While the purposes of the committee are "to insure the fullest co-operation for visual education and a proper development and supervision of films," one of the proposals is "To examine ways and means in which the Citizens' Film Committee can exert its in-

(Continued on Page 2)

Gov't Control of British Trade?

British motion picture industry executives are trying to find a course between private monopoly and government control, even representatives of major companies agreeing that large holdings in a few hands is wrong.

Recently the British Films Council, sponsored by the Board

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Radical Changes Faced in USA

Disintegration of the present production, distribution and exhibition structure of the USA motion picture industry is a possibility within three years if Attorney-General Biddle's recent proposals are upheld by the courts.

Biddle has filed an application

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PRC President Tells Of Expansion Plans

PRC will absorb an important independent producing company now releasing through a major distributor, Leon Fromkess announces.

The new unit will make four productions or more a year, utilizing the players and technicians it has under contract.

Balcon Negotiates American Rights

Michael Balcon, British producer, is negotiating for Canadian and USA rights to his latest productions through Sir Edward Villiers, who will soon leave England for America. Balcon's latest productions are "They Came to a City" and "Champagne Charlie."

Canada UA Sales Meet in Montreal

Announcement of United Artists' new lineup of product and disclosure of the company's plans for the immediate future were the highlights of the company's annual Canadian sales meeting which was held last week in the Mount Royal Hotel in Montreal.

The three-day session which

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London, Ont. House

Elmwood Theatre, London, Ontario, has been acquired by Sam Fingold. House seats 620. Previous licensee was Miss Lillian Marks.

Jack Beddington, head of the film department in Great Britain's Ministry of Information under Brendan Bracken as a guest of Jack L. Warner, is shown addressing a gathering of Warner Brothers producers.

Theatre Expansion For Maritimes

The Maritimes has caught the theatre expansion fever and rumor is mixed with fact in the information available. There is no doubt that the present plans of many of the would-be builders will change when the intentions of most become known. Some Maritime urban centres have swollen in population and the after-war shift may upset enterprises still on paper.

Post-war projects involving construction are:

Halifax, N.S. Odeon will build a new and ornate theatre on the site of the burned Baptist church. The property was purchased two years ago, with the identity of the actual buyer providing some-

(Continued on Page 13)

USA Allied Exhibs Have Product Plan

Allied States Association committee on product will present a plan to the members at the forthcoming convention whereby 12 features will become available to them. It's an attempt to overcome the product shortage. Three of the features will come from Film Classics but the source of the rest hasn't been announced.

Rankin to Build Ontario Houses

Harland Rankin, who operates the Plaza, Tilbury, Ontario, is planning to erect three small theatres in neighboring hamlets. Vannie Chouvan, his manager in Tilbury, will have a financial interest.

Grand, Fernie, B.C. Sold for Taxes

Through an order-in-council, the British Columbia legislature last week approved the sale of the Grand Theatre, Fernie, B.C., to Joseph A. Altomare for $8,000, an amount greatly exceeding the sum due for taxes.

Abbott & Costello The nation's favorite fun stars are back in their first picture in a year—"IN SOCIETY"—the funniest of all. It's with Arthur Treacher, Marion Hutton and Will Osborne and His Orchestra. Book it through EMPIRE-UNIVERSAL and let the most consistent money-makers work for you.

Film Weekly Vol. 9, No. 34 August 23, 1944
HYE BOSSIN, Managing Editor

Address all communications—The Managing Editor, Canadian Film Weekly, 25 Dundas Square, Toronto, Canada.
Published by Film Publications of Canada Ltd., 25 Dundas Square, Toronto, Ont., Canada. Phone ADelaide 4317. Price 5 cents each or $2.00 per year.
Entered as Second Class Matter
Printed by Eveready Printers Limited, 78 Wellington Street West, Toronto, Ontario

Really a Gem

Professor Arthur L. Phelps, over the CBC, doesn't see why Canadian film producers cannot make "a little gem of at least a filmette" to compete with imported short dramatic subjects. It is almost too much to ask for. The man who knows how to turn out film gems with consistency can become wealthy beyond his fondest dreams—and in a hurry.

Yet there is truly a gem of a motion picture and it's called "Going My Way." This is a Paramount film, starring Bing Crosby and Barry Fitzgerald and of which Leo McCarey is the author, producer and director. McCarey didn't start out to make a gem or a super-attraction but it turned out that way.

So human is the film that it has won a response worthy of it. At the New York Paramount it was pulled out after running ten weeks to make room for other scheduled films —but not before it hung up a new attendance record. It is doing unprecedented business in its earliest Canadian runs.

"Going My Way" hasn't lavish Technicolor, crises, vast scenes or magnificent production numbers. It is a film about religion in practice, a theme rarely successful at the box-office. It is not an all-star production. It has none of the common devices used to attract crowds.

Yet it's a gem in moral and financial worth. You don't leave the theatre having undergone an "experience" but feeling the way you do at your best and most honest moments. In it religion is related to everyday life and in a way that makes itself understood almost instinctively. It does not lecture and is not a morality film as we know them.

Paramount has decided not to play repeat engagements but to withdraw it after it has run its course and bring it back at some future time. Thus it will not lose its savor, as do all things which are milked.

There are films which are brought back because they are sensational to the eye, ear and the emotions. They are designed to do that in the first place. They are artificial experiences of a surface nature that have obvious showmanship as their chief ingredient. They are financial gems. But they have no intrinsic worth.

"Going My Way" has almost no relationship to them except its medium. After seeing "Going My Way" you say to yourself: "Now that's what motion pictures are really for!"

* * *

Scolding Hollywood

The Jon Hall nonsense isn't doing the motion picture industry much good but neither are those who use that type of thing to give their readers sensational copy.

Hollywood as a community is like any other place. It only seems more so because of the publicity value. And that publicity value is to a great extent established by Hollywood. It ought to be part of every player's job to understand that he or she hasn't the right or the privilege to do as other people—at least not in a fashion that exposes them to attention. A dozen local beverage room brawls a night don't attract the attention a minor one in Hollywood does. This is one case in which the local angle loses out to the outside one.

Roly Young of the Toronto Globe and Mail thinks that theatres and distribution branches ought "to lay down the law to the playboys and playgirls back on the coast." Saying that "I don't enjoy snapping at the hand which indirectly feeds me," he predicts that one of these days Hollywood folks will find themselves "in the biggest clean-up campaign they've ever had let loose upon them."

Hollywood has the Hays Office to discipline it and local censors take care of the rest. But you can't harness human nature. And you can't cancel the careers of players who err any more than you can those of other people. It's a problem, all right.

Form Citizens' Film Committees

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fluence in the field of commercial film showings."

Among the recommendations of the Provisional Committee are:

To make available films and projectors in as wide a scale as possible in Greater Toronto, so that films will be easily available for recreational and educational purposes.

To promote the establishment of film committees in large communities or organizations so that such committees will see that films are used to the best possible advantage of their own committee or group.

To make a survey of sound projectors in the Greater Toronto area and to make known as widely as possible where these projectors are available, so that arrangements can be made for the widest possible use of them.

Through every possible method to get publicity in the greater Toronto area about the use of films, so that new people who don't know how effective films are for recreational and educational purposes will learn of the value of this new instrument.

To investigate techniques as to how various types of films may be used in various ways by various types of organizations.

To establish a competent body to review new films as they come into the library from any source and to issue intelligent criticism on these films, and (1) to send constructive criticism back to the makers of these films from that reviewing board. (2) To arrange for some way in which local groups can send their comments and criticisms on whatever films they see to the central board.

Commercial film men will be interested in knowing just what "recreational films" will be, according to the committee's ideas. The proposal that a Film Centre be established in every large community means that 16 mm. reels may be shown inside the ten-mile limit set by commercial distributors. "Recreation films" may be of a type that would compete with those shown in commercial theatres.

McKinney Returns

Nina Mae McKinney, colored actress, who last appeared in King Vidor's "Hallelujah," was signed for a part in a forthcoming film by him.

Gov't Control of British Trade?

(Continued from Page 1)

of Trade and made up of industry and non-industry persons, created a board of enquiry to examine the matter of monopoly in the Old Country motion picture business. Its purpose was to advise on "any practical measures that may be necessary to check the development of monopoly in the industry.

Though the report hasn't been issued publicly as yet, it is thought that it would recommend control of studio space by the Board of Trade to assure Independent producers of a place to work; a film bank under government auspices to finance qualified producers; and a tribunal to be set up by the government to settle inter-trade disputes.

Those who prepared the report made it clear that American holdings in Britain were not in question and it is thought that it applied mainly to the expansion of J. Arthur Rank's activities. In the last year Rank has arranged financial, production and distribution accords with representatives of Hollywood.

The effect of the findings of the committee is to cause representatives of the larger American and British companies to go on record as opposing monopoly while also opposing the proposed tribunal as government control of the industry. Sam Eckman, MGM British chief, said recently that "I believe that the suggested tribunal means government control of the film industry and I am as firmly opposed to government control as to private monopoly."

The motion picture industry of Great Britain is no longer of purely trade interest. The state of the trade receives a regular airing in parliament and newspapers devote much space to it. The British man in the street seems much more interested in matters confined to trade discussion on this continent. Films are the business of everyone.

British developments will certainly have some influence on the Canadian trade in the future. There are demands for Canadian production of dramas and an aggressive interest in commercial exhibition by private groups.

Plenty of Music

Universal has 11 musicals finished and three in work.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE OF THE CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 9, No. 34 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Are These Our Parents?

with Helen Vinson

Monogram 73 Mins.

MELODRAMA WITH EXCELLENT EXPLOITATION POSSIBILITIES PACKS BOX OFFICE APPEAL.

Here is an offering with excellent exploitation possibilities and boxoffice appeal. It deals with thrill-seeking parents who neglect their children and then wonder why their offspring get into difficulties. William Night turned in a good job of directing, while Producer Jeffrey Bernerd's showmanship makes itself felt.

Noel Neill, who has been under contract to Paramount, does splendid work as the daughter, who has been neglected by her twice-married mother, Helen Vinson. Richard Byron, recruited from the New York stage, gives a convincing performance as the son of Anthony Warde, an important defense plant man, who neglects Richard.

Helen Vinson, Lyle Talbot, Addison Richards, Ivan Lebedeff, Emma Dunn, Robin Raymond, Emmett Vogan, Claire McDowell and Ian Wolfe furnish their usual reliable performances, while John Calvert, the magician, makes a good impression.

Bored with her finishing school routine and neglected by her mother, Helen Vinson, a career woman, Noel Neill goes to a roadhouse, which is raided by the police. She escapes, but Addison Richards, juvenile officer, learns of it and informs Miss Vinson of the escapade. Starved for affection Noel meets Ivan Lebedeff, violinist and night club owner, who has been making love to her mother. Ivan had promised to marry Jean Carlin, but when Jean's father, John Calvert, learns Lebedeff had been toying with his daughter, he murders him.

Suspicion is placed on Noel and Richard Byron, who had fallen in love with her, but Richards reports the real murderer has been found.

Hilary Lynn wrote the story and Michel Jacoby the screenplay. Edward Kay wrote the score and handled the musical direction, with Harry Neumann in charge of the photography.

CAST: Helen Vinson, Lyle Talbot, Noel Neill, Richard Byron, Emma Dunn, Addison Richards, Anthony Warde, Robin Raymond, Ian Wolfe, Jean Carlin, Claire McDowell, Emmet Vogan.

DIRECTION, Good. PHOTOGRAPHY, Good.

And the Angels Sing

with Dorothy Lamour, Fred MacMurray, Betty Hutton

Paramount 96 Mins.

ACE ROMANTIC COMEDY PACKED WITH LAUGHS AND THE POWER TO PULL AND PLEASE FANS EVERYWHERE.

Masquerading under this celestial-sounding title is one of 1944's most hilarious attractions, — a film which any company would be glad to have, any exhibitor glad to play, and any patron glad to see. Packing rapid-fire comedy, bright dialogue, fast action, and infectious pop tunes, it is first class fare.

To bring the customers in, three strong marquee names are provided. They are Dorothy Lamour, Fred MacMurray and Betty Hutton. About them as a romantic triangle revolves the cleverly wrought story, interspersed with an assortment of melodies from the musical and lyrical pens of James Van Heusen and Johnny Burke.

Screenplay, by Melvin Frank and Norman Panama, is based on the story by Claude Binyon. It recounts the side-splitting experiences of the four alluring and talented girls in the Angel family who want to buy their widower father a farm. They have been given musical education upon which they have to fall back betimes to keep the wolf from the door. When the shoe of adversity pinches most, they accept a singing engagement at a roadhouse where Fred MacMurray is leading his band.

Betty Hutton, one of the Angel sisters, collects the $10 pay and runs it up to $190 in the roadhouse's dice game, only to have MacMurray who needs that sum to move his band to Brooklyn "borrow" it from her. One of her sisters, Dorothy Lamour, who is also in a romantic lather over MacMurray, advocates that they follow the "borrowing" bandleader to Brooklyn and collect the $190. From this point the footage rains comedy and complications, what with the girls on the same nightclub program with the ork-leading wolf who finally marries Dorothy Lamour and his manager weds Betty Hutton.

CAST: Dorothy Lamour, Fred MacMurray, Betty Hutton, Diana Lynn, Mimi Chandler, Raymond Walburn, Eddie Foy, Jr., Frank Albertson, Mikhail Rasumny, Frank Faylen, George McKay, Harry Harris, Donald Keer, Perc Launders, Tom Kennedy.

DIRECTION, Splendid. PHOTOGRAPHY, Excellent.

The Eve of St. Mark

with Anna Baxter, William Eythe

20th-Fox 96 Mins.

MAXWELL ANDERSON PLAY REACHES SCREEN AS MOVING AND STIRRING WAR DRAMA WITH A MESSAGE.

As a sincere and earnest attempt to give expression to the American spirit and to encourage faith in the justness of our cause in the struggle against tyranny the film version of the Maxwell Anderson play definitely deserves the attention of every American able to think. "The Eve of St. Mark" is a human, moving film shot through with warm comedy and vivid drama. For a film possessing a war background it has a peculiarly strong appeal to feminine hearts, due chiefly to powerful emotions engendered by much of the footage.

That the picture is able to hold the interest so well so long after the events of which it treats speaks eloquently for the way in which the story has been told, produced, directed and performed. The Philippines campaign, with which the film deals in its closing chapters, may be dead news by now but the ideals which were involved are true and eternal.

In bare outline the story tells of a country lad (William Eythe) whose love for the girl on the next farm (Ann Baxter) is tested in the crucible of war. The film takes the youth through the various phases of military life and deposits him on a small island of the Philippines group, where with a group of buddies he faces the tortures of hell in fighting off a Jap attack. While the fate of Eythe and his comrades is left in doubt, there is kindled the hope that they were able to get away.

Produced exceptionally well by William Perlberg, "The Eve of St. Mark" has been directed with feeling by John M. Stahl who has elicited fine performances from his cast. Miss Baxter and Eythe enact their roles capitally, although the most vivid performance is given by Vincent Price as a soldier from the South with the soul of a poet.

CAST: Anne Baxter, William Eythe, Michael O'Shea, Vincent Price, Ruth Nelson, Ray Collins, Stanley Prager, Henry Morgan, Robert Bailey, Joann Dolan, Toni Favor, George Mathews, John Archer, Murray Alper, Dickie Moore, Joven E. Rola, Harry Shannon, David Essex, Arthur Hohl, Roger Clark, Jimmy Clark.

DIRECTION, Fine. PHOTOGRAPHY, Good.

Ladies of Washington

with Sheila Ryan, Trudy Marshall, Ronald Graham

20th-Fox 61 Mins.

MODEST DRAMA OF WASHINGTON SCENE NEVER RATES BETTER THAN FAIR ENTERTAINMENT.

Definitely one of 20th-Fox's lesser accomplishments, "Ladies of Washington" is a run-of-the-mine drama that stirs no more than mild interest. The film offers signs of having been turned out in a jiffy without much regard for plot development or for logic. The Washington background and the allurement of the title are the production's prime assets for drawing trade.

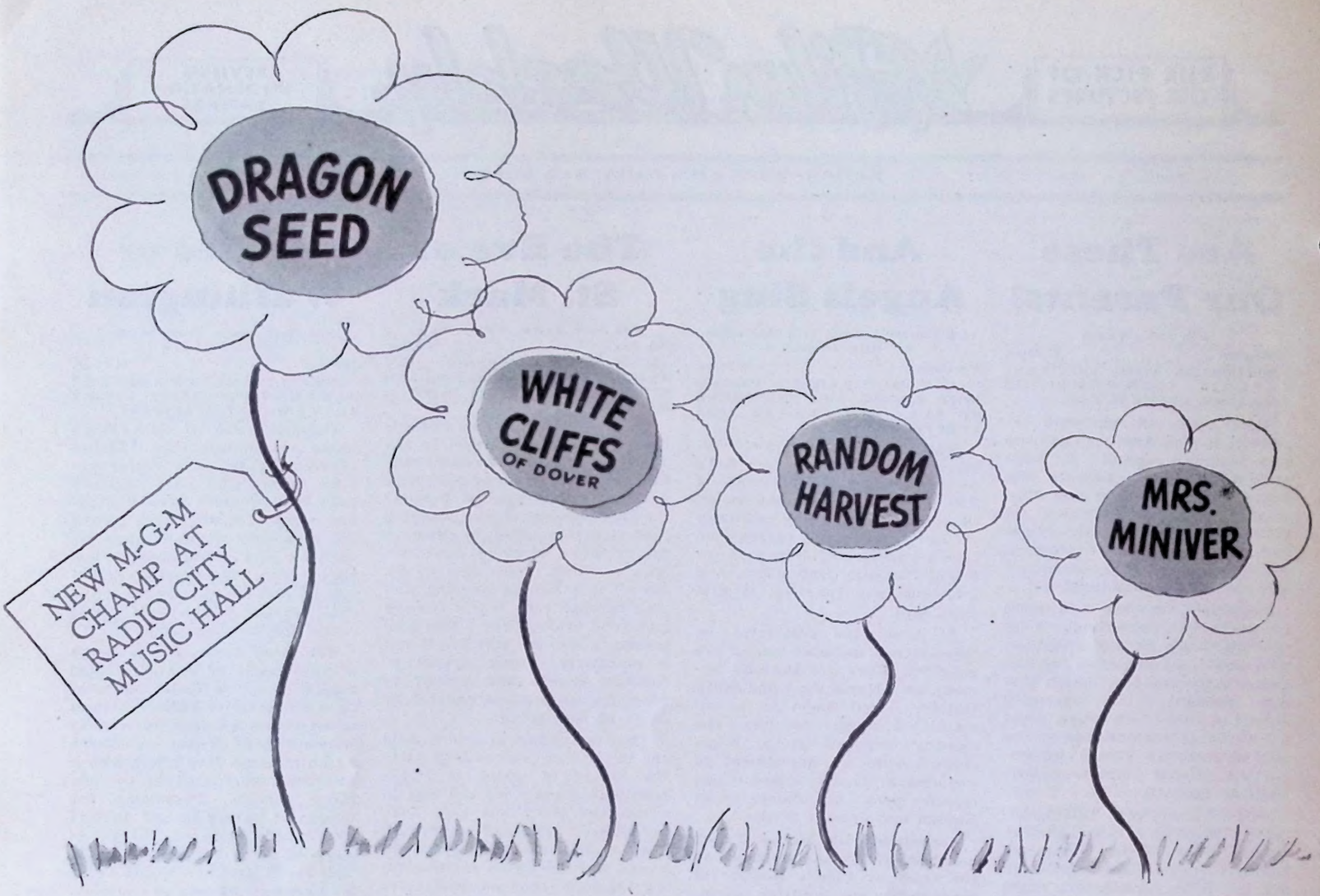
The story deals with a bunch of girls employed in the national capital who live under one roof on a co-operative basis. In their midst comes a selfish, mercenary wench (Sheila Ryan) embittered by an unhappy love affair with a married industrialist in the nation's service. Possessing the faculty of having herself disliked by virtually everyone, the girl is obsessed by a burning desire to "get even" with her former lover. To gain her purpose she permits herself to be made the tool of an enemy agent (Anthony Quinn) seeking valuable information in the keeping of the man she hates. Her revenge backfires when the foreign agent is forced to murder a guard to get the statistics he wants. The situation is complicated when the villain dies of wounds suffered in the exchange with the guard. In her effort to escape detection the girl gets several innocent persons involved. One of them is a doctor (Robert Bailey) who is in love with her; another is a medico (Ronald Graham) who is engaged to a Spar friend of hers (Trudy Marshall). The end finds Miss Ryan in an institution.

Louis King has given the film spiritless direction. William Girard accorded the subject a no better production than the Wanda Tuchock screenplay merited.

At no time does the yarn place too much strain on the acting talents of its cast.

CAST: Trudy Marshall, Ronald Graham, Anthony Quinn, Sheila Ryan, Robert Bailey, Beverly Whitney, Jackie Paley, Carleton Young, John Philliber, Robin Raymond, Doris Merrick, Barbara Booth, Jo-Carroll Dennison, Lillian Porter, Harry Shannon, Ruby Dandridge, Charles D. Brown, Pierre Watkin, Nella Walker, Inna Gest, Rosalind Keith, Edna Mae Jones.

DIRECTION, Fair. PHOTOGRAPHY, Good.



Another harvest from the good earth of

MGM.

M-G-M's "DRAGON SEED" . KATHARINE HEPBURN, WALTER HUSTON, ALINE MacMAHON, AKIM TAMIROFF, TURHAN BEY, Hurd Hatfield, J. Carrol Naish, Agnes Moorehead, Henry Travers, Robert Bice, Robert Lewis, Frances Rafferty, Jacqueline DeWit. Screen Play by Margaret Roberts and Jane Murfin. Based on the Novel by Pearl S. Buck. Directed by Jack Conway and Harold S. Bucquet. Produced by Pandro S. Berman

Radical Changes Faced in USA

(Continued from Page 1)

in a New York court for permission to change the present Consent Decree and for the right to establish a new Decree. The main feature of Biddle's stand is a divorcement of distribution and exhibition. He proposes:

A complete ban on further theatre acquisitions by the majors and separation of such theatres as may be necessary to restore competition in places where there is a theatre-operating monopoly.

Single booking.

A check on circuit buying.

Provision for money awards in arbitration cases with arbitration extended to cover all anti-trust complaints.

Definition of "unreasonable" clearance.

Elimination of pooling and franchises.

Elimination of all clearance in highly competitive situations.

Separation of distribution and exhibition within three years.

It is said that a compromise of some sort is possible but that the Department of Justice is unyielding on divorcement. Film company attorneys may not seek such a compromise but take a chance on the courts instead.

Gish Comeback

Lillian Gish, star of the silents, will star in Paramount's "Miss Susie Slagle's." The story goes before the cameras at the end of the month.

Good Boost Job On WB's 'Mark Twain'

Manager Ivan Ackery of Famous Players' Orpheum Theatre, Vancouver, B.C., staged an especially impressive advance campaign on Warner Bros. "The Adventures of Mark Twain," in its first key Canadian date.

A strong schedule of one minute spots and five minute programs on the life of Twain were used on CJOR. Ackery also covered all leading department and book stores with window and counter tie-up displays.

B.C. Studios Make 'Canada on Parade'

Locations around Vancouver and parts of Alberta will be used in "Canada on Parade," a film short to be made by the new International Artists Film Corp., Ltd., which recently leased 40 acres of land in Burnaby, British Columbia, to set up studios, laboratories and offices.

Donald A. McLean, managing director, has announced that the film will be distributed in Canada, the United States and possibly Russia. The studio will soon start filming a musical comedy.

They Always Get Their Man But—

I am not the sort of a person who would like to go down in history as one who stripped the nation of its pet illusion and killed off one of Hollywood's most marketable ideas. But about this business of the Mounties always getting their man—. Now, don't run away until you hear what I have to say. Sure, sure, they always get their man—but he's not always the right one.

What, you may well ask, is my authority for making such an earth-shaking statement?

The RCMP, you know, checks up theatres to see that the government gets its amusement tax for every patron admitted. This is done by a Mountie quietly buying a ticket and keeping the stub with the number on it. The number is later used to check against the theatre owner's report. If the theatre owner or manager is holding out any admissions—why, it's too bad for him. He gets hit pretty hard. One was recently fined double the amount of the tax claimed and $400 on top.

There have been quite a few such prosecutions in the last year, with some of those charged and fined claiming that they still couldn't figure out how it happened. What happened to a certain theatre owner, then, will be of interest.

An Excise Tax auditor came to this theatre owner with the number off a theatre ticket which, he said, had been purchased at the latter's boxoffice. He had matched the ticket number against the theatre owner's tax return. Now, asked the tax man, what became of the admissions between those stated in the report and those represented by the ticket?

"That ticket couldn't have been bought at my theatre," the owner laughed. "I never gave the patron the stub with the number on it."

But the tax man was serious and after he left the theatre owner got to thinking. How could an innocent man prove himself innocent if all Independent theatres used the same kind of tickets? Circuit tickets, he knew, bore symbols which identified them with this or that company.

He went out and bought a ticket from each circuit house and sent them to the tax man in Ottawa for comparison with the ticket alleged to have been purchased from his boxoffice.

Back came an apologetic note from the tax officer. Upon investigation provoked by the theatre owner's action he had discovered that the Mountie had bought the ticket elsewhere!

* * *

On the Take

There is a majestic hopefulness in the following press release: "PRC Pictures has advanced the release date of its feature 'When the Lights Go On Again' to September 15th, in the hopes that this date will coincide with the announcement of peace in Europe." Maybe Montgomery, Eisenhower, Churchill and the rest of the boys will be mean and finish too late or too early. . . Johnny Poole, your paper man, will be married in September. . . Harland Rankin, he of the irrepressible itch for scribbling, was in. Says fishing is tops out Chatham way and if you're having tough luck, that's where to look. . . George Rotsky of Consolidated in Montreal was one of those present at the recent Ottawa banquet in honor of Premier King. . . Hull, Quebec, baseball fans will have to go elsewhere to see local leagues in action, present stadium being the site for the new National Film Board building. . . Jimmy Stephenson of Western Theatres was around last week visiting with boys. . . Those "talks" of Ken McTaggart on Eaton's ad pages remind me of the "Through Darkest Africa" tomes. Should be called "Through Brightest Eaton's". . . The doctor told Simon Meretsky to pipe down for health's sake. . . Gunner Lionel Hansher, ex-Emp-U booker, was banged around at camp and is gimping his way about, he being vice-president in charge of a cane. . . A note from Ernie Roberts of Associated Screen News reveals that he has been on vacation and in the water so much "that I almost developed gills."

Canada UA Sales Meet in Montreal

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was presided over by A. J. Jeffrey, Canadian sales manager, was attended by UA branch managers from coast to coast who were addressed by Eddie Schnitzer, special representative of United Artists from the Home Office. Carl Leserman, general sales-manager of UA, who was slated to attend the meeting was taken ill at the last minute and was unable to make the trip.

Hugh Owen, representing Vanguard and Selznick International, whose products are released through United Artists, came from New York and gave a brief outline of his companies forthcoming releases and discussed the sales policy to be employed with the record-breaking "Since You Went Away," that is currently establishing new highs in box-office grosses at New York's Capitol theatre.

In addition to discussions on the company's current and forthcoming product, delegates from Toronto, Montreal, Calgary, Vancouver, St. John, Winnipeg and New York attended special screenings of the company's two forthcoming releases, David O. Selznick's "Since You Went Away" and Edward Small's "Abroad With Two Yanks."

Charles S. Chaplin, Montreal manager, acted as host to the delegates who included George Heiber, Al Iscove, Doug Rosen, Jack Reid, Harry Woolfe and Abe Feinstein.

Warners Pays Plenty For 'Turtle' Rights

"Voice of the Turtle," New York stage hit, has been acquired by Warners at a price said to be $1,000,000 and 20 per cent of the gross. Every major company bid for it.

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EMPIRE-UNIVERSAL FILMS LIMITED

More On Canadian Production

Professor Arthur L. Phelps, Over CBC, Suggests Canadian Production of Dramas at Federal Expense

CANADIAN production of motion pictures is a matter which is currently interesting a number of important citizens who have shown little concern with it in the past. Realization of the power of the screen and its influence on the culture of a nation has caused educationists and politicians to regard it more or less as a Fifth Estate, a rival or companion of the press and radio as a means of capturing the imagination of millions and interesting them in ideas that can mould the national character.

In a recent talk over the CBC network Professor Arthur L. Phelps discussed the possibility of Canadian production. He found John Grierson's position to be indecisive and advocated the making of films other than the documentaries of the National Film Board at government expense if need be.

On his "Canadian Pattern," a weekly broadcast, he offered what might well be the view of any Canadian educationist:

"After all, films, we can say, are not oranges or motor car or refrigerator design. Many who could argue for letting the Americans do all our motor car designing and perhaps originate all our anti-Halitosis products would wish to stop at importing American education or American concepts of legislative and legal practice, or the American CIO. The film industry is a great educational industry. It creates moods, it carries ideas, it implies or repudiates standards of family life, for personal behavior and for national and world affairs. If you import a film, you import culture. If you absorb that film as your own, you have to that extent fixed your own culture."

And he asks: "What are we to do?"

"If I read Mr. Grierson aright he would leave what he considers Hollywood's job to Hollywood. As we Canadians constitute a segment of the Hollywood market, every now and then they'll do a film about us or set a love or adventure story amid our scenes. They might even have an established Canadian producing unit as part of their organization. Somebody in Hollywood will look after us, implies Mr. Grierson; we're good enough business for that. We'll get our share of recognition and expression in the entertainment and creative field at Hollywood's own hands; we'll be at least the distinguished Canadian footnote to Hollywood's main theses."

What We Are To Do

HERE is his answer to Grierson:

"To me, Grierson seems too readily to assume that one great and significant area of film expression, what might be called that of aesthetic interpretive and creative entertainment, is out of our realms entirely. I don't like to assume that. If we can do a first-rate documentary with its creative and aesthetic values, why can't we do a little gem of at least a filmette, the parallel of the one-act play, rich in creative zest, philosophic weight, and a challenge to good acting?"

And this is how the production cost would be borne:

"The money issue is of great, though not of primary importance. Under present business assumptions and methods, just as is the case of automobiles and shoes, and a dozen other things, Canada cannot go into the film business in any substantial way without government subsidy. In the case of Canadian films, every taxpayer must pay for them whether he ever sees them or not. If the Canadian taxpayer feels that his cultural inheritance needs sympathetic and authoritative interpretation from within his own land, through his member of Parliament he must vote the money. He must believe to that extent in film and in Canadian film. Indeed, at present, whether he realizes it or not, up to a point, the Canadian taxpayer is doing just that."

The suggestion of Professor Phelps is more modest than that of John Grierson, who asked for feature productions to be made in New York or Hollywood, but it also raises interesting questions. True, Canada, like any country, needs "films which will carry the comedy and tragedy, the speech and song, the beauty and the pity and the strength of our own selfhood."

What about what Professor Phelps calls "the national artistic and technical capacity"? Where will we get that from? Grierson suggested that we borrow American facilities and Canadian actors whose talents were developed in the United States. Professor Phelps suggests that we wish for that national capacity and we will find it. He believes that if enough Canadians "are sure we have a society and a culture that is worth maintaining, and that needs interpretation and modification, we will produce the passion and the creative and executive talent. . .".

What About It?

WILL Canadians be willing to see their taxes go into film production subsidies when the war is over? Yes, we think, if the films are educational and exhibition is confined to educational centres. They won't like going to theatres for entertainment and finding something obviously aimed at them.

The answer is to make shorts on par with those imported. Perhaps Canadians can meet "a challenge to good acting." Even then, to produce "a little gem of at least a filmette" is a major accomplishment. Hollywood, with all its talent and facilities, doesn't know a sure-fire formula. The nearest approach is to put a name band or personality in a short.

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The public establishes the value of celluloid gems. Perhaps what Professor Phelps considers a gem would be those artistic triumphs that are boxoffice failures. What purpose would they serve toward the end desired by educationists if the public wasn't interested in them? Films, like other mediums of expression, must speak in a language of communication and command their own audiences if they are to be of any value in spreading ideas.

Will the public show special interest because the films are Canadian? Film men say that Canadian backgrounds and ex-Canadian stars don't boost the boxoffice as such, although publicity men manage to get more space in the papers because of it.

Will Canadian technicians, assuming there are enough of them, be willing to work for the government when they can work elsewhere for more money? Not without some emergency such as war.

Will Canadian motion picture exhibitors be willing to give a reel of uncertain attraction playing time when there is no longer any patriotic urgency? The patrons of various areas have distinct and different tastes. Good shorts often make up for bad features. Most patrons like colored animated cartoons or musical reels. Without some inner compulsion it will take outer compulsion to make exhibitors play anything about which there is some doubt.

Mixing Cold Facts and Hot Fiction

MOST educationists bemoan public taste and attack Hollywood for putting certain types of customer attraction in films. If that isn't done in Canadian films they won't win patrons. If it is done, will it ruin their purpose?

Recently Parker Tyler wrote a critical book called "The Hollywood Hallucination," which was reviewed in the New York Times by Robert Wetzel. Wrote the reviewer:

"The place called Hollywood is a technological centre engaged in the manufacture of international daydreams. The good movie critic realizes that most movies occupy the daydream's perilous middle ground between popular convention and artistic truth. . . For the movie public is a pampered beast, and all solvent movie men know they earn their keep by stroking it."

The public wants those daydreams. That "perilous middle ground" is travelled by producers in an attempt to be as morally honest as the public will allow. Producers, Wetzel points out, "can do nothing finer than a public large enough to pay back the vast cost of a film will let them get away with. Give producers their due; they are continually feeling out changes in popular beliefs that will permit more honest films. Consider last year's 'Ox-Bow Incident.' What producer would have dared to film that twenty years ago?"

If it took Hollywood more than 20 years to learn how to move uncertainly along that "perilous middle ground" between public approval and moral honesty—still a condemned highway—can we, with our limitations, do it? Even if the government pays for the experiment, we might succumb to the perils and lose the commercial theatre public by trying to walk before we have finished crawling.

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(Continued on Page 21)

THE $64 QUESTION

What's the greatest SURPRISE picture in years from the company with plenty of HITS

More On Canadian Production

Professor Arthur L. Phelps, Over CBC, Suggests Canadian Production of Dramas at Federal Expense

CANADIAN production of motion pictures is a matter which is currently interesting a number of important citizens who have shown little concern with it in the past. Realization of the power of the screen and its influence on the culture of a nation has caused educationists and politicians to regard it more or less as a Fifth Estate, a rival or companion of the press and radio as a means of capturing the imagination of millions and interesting them in ideas that can mould the national character.

In a recent talk over the CBC network Professor Arthur L. Phelps discussed the possibility of Canadian production. He found John Grierson's position to be indecisive and advocated the making of films other than the documentaries of the National Film Board at government expense if need be.

On his "Canadian Pattern," a weekly broadcast, he offered what might well be the view of any Canadian educationist:

"After all, films, we can say, are not oranges or motor car or refrigerator design. Many who could argue for letting the Americans do all our motor car designing and perhaps originate all our anti-Halitosis products would wish to stop at importing American education or American concepts of legislative and legal practice, or the American CIO. The film industry is a great educational industry. It creates moods, it carries ideas, it implies or repudiates standards of family life, for personal behavior and for national and world affairs. If you import a film, you import culture. If you absorb that film as your own, you have to that extent fixed your own culture."

And he asks: "What are we to do?"

"If I read Mr. Grierson aright he would leave what he considers Hollywood's job to Hollywood. As we Canadians constitute a segment of the Hollywood market, every now and then they'll do a film about us or set a love or adventure story amid our scenes. They might even have an established Canadian producing unit as part of their organization. Somebody in Hollywood will look after us, implies Mr. Grierson; we're good enough business for that. We'll get our share of recognition and expression in the entertainment and creative field at Hollywood's own hands; we'll be at least the distinguished Canadian footnote to Hollywood's main theses."

What We Are To Do

HERE is his answer to Grierson:

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(Continued on Page 21)

NEVER ANYTHING LIKE IT!

SO MANY STARS! SO MUCH ENTERTAINMENT!
THE MOST NOVEL BOX-OFFICE WALLOP IN YEARS!

TAKE IT OR LEAVE IT

PHIL BAKER

PHIL BAKER in "TAKE IT OR LEAVE IT"
with EDWARD RYAN • MARJORIE MASSOW
STANLEY PRAGER • Directed by Benjamin Stoloff • Produced by Bryan Foy • Screen Play by Harold Buchman, Snag Werris and Mac Benoff

The All-Star, All Song, All-Laugh Hit Parade

WHO IS IT?

The nation's No. 1 pin up girl with the classy chassis and gams what ams!

WHO IS IT?

What a figure! What a voice!
Your faye-vorite singing star!

WHO IS IT?

Band-leader . . . a real solid sender on the slide trombone . . . no run-of-the-miller is he!

WHO IS IT?

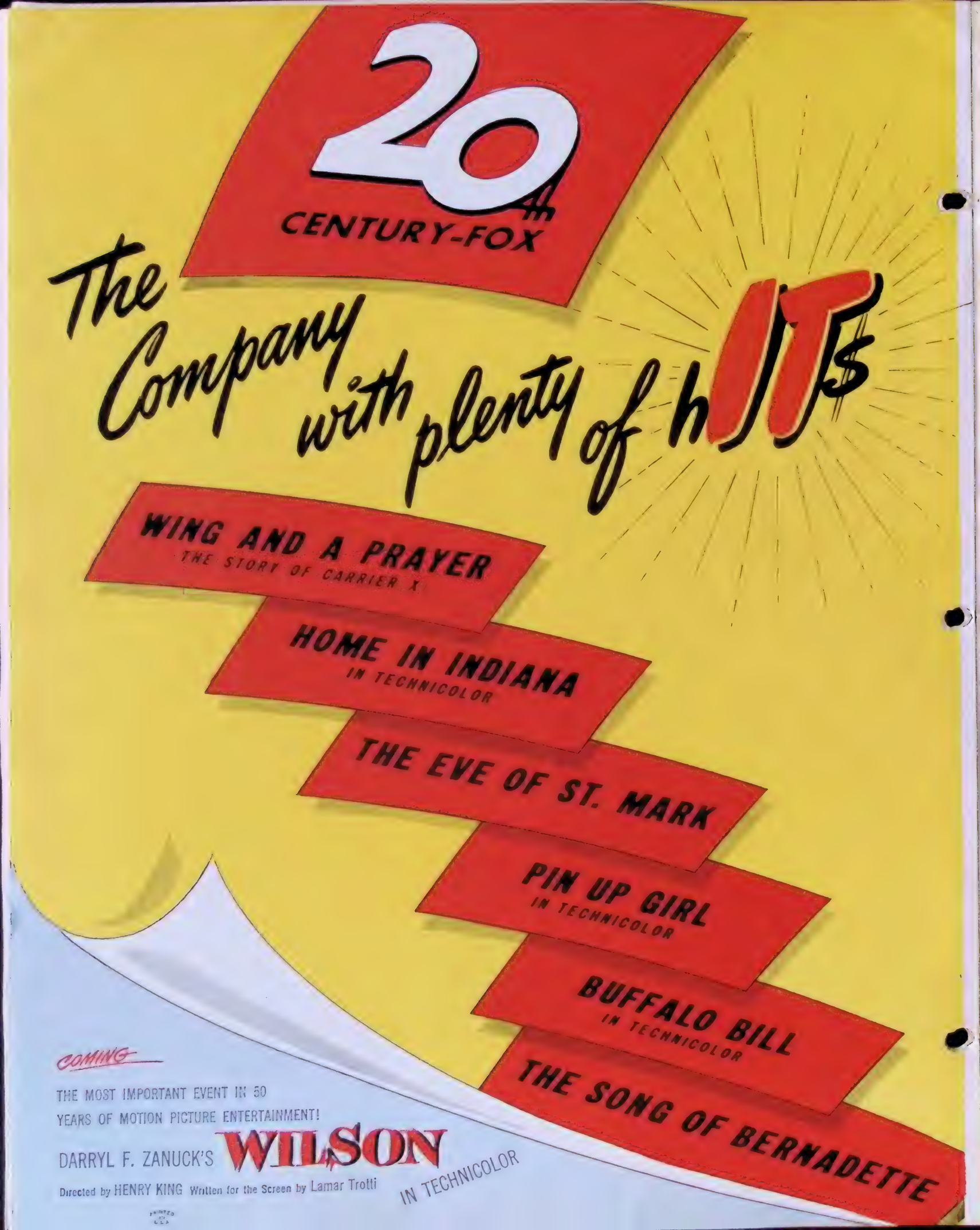
Cute number who cuts quite a figure on ice! One of Hollywood's best skates!

. . . and they're only a few of the all-star surprises!

LEAVE IT

IT'S 20TH CENTURY-FOX'S ANSWER TO ALL YOUR ENTERTAINMENT QUESTIONS!

NEVER STOP TILL YOU'RE OVER THE TOP! FIGHTING FIFTH WAR LOAN!


20th
CENTURY-FOX
The Company with plenty of hITS
WING AND A PRAYER
THE STORY OF CARRIER X
HOME IN INDIANA
IN TECHNICOLOR
THE EVE OF ST. MARK
PIN UP GIRL
IN TECHNICOLOR
BUFFALO BILL
IN TECHNICOLOR
THE SONG OF BERNADETTE
COMING
THE MOST IMPORTANT EVENT IN 50
YEARS OF MOTION PICTURE ENTERTAINMENT!
DARRYL F. ZANUCK'S WILSON
IN TECHNICOLOR
Directed by HENRY KING Written for the Screen by Lamar Trotti

US Army's 'Fitz' Jr. Awarded Medal

First Lieutenant John J. Fitzgibbons, Jr., son of Mr. and Mrs. J. J. Fitzgibbons, has been awarded the Bronze Star Medal for meritorious service in the Marshall Islands last February, it has been announced by Washington. He recently rejoined his unit of the United States Army after being wounded in action.

The citation reads, in part: "For meritorious service in connection with military operations against the enemy as a regimental combat team communication officer during the Eniwetok Atoll operation. He made frequent inspections of equipment, many times under enemy sniper fire. The high standard of communication efficiency was a material contribution to the success of the operation."

Lieutenant Fitzgibbons is a graduate of La Salle Military Academy, Long Island, and was a reserve officer in the American army. He joined the colors quite a while before Pearl Harbour. He is well-known in Canada. He worked for a year in the company's sign shop and while attending Western University, London, he acted as head night usher at the Capitol Theatre in that city. At the time of his enlistment he was assistant manager of the Metropolitan, Windsor.

The Fitzgibbons' boys and girls are broadly represented in the armed services. Sgt. Gnr. Eugene is with the USA. Air Corps in India and Robert is in training in Chicago with the US Navy. Helen enlisted with the RCAF Women's Division early, joining her husband, an American who joined the RCAF and became a Flying Officer. He has been transferred to the USA Army Air Corps.

Complete New 'Passing Parade'

Shooting of the M-G-M John Nesbitt Passing Parade, "Moments That Made History" has been completed. The picture represents the first directorial stint of Douglas Foster, who has scripted recent Passing Parades.

The story highlights the discoveries of the stethoscope, sulfanilamide, and the vulcanizing of rubber.

Rogers' Big Boost In 'Read' Magazine

The August issue of Read Magazine, circulated by subscription only to more than 250,000 readers, carries a feature story on Republic's Roy Rogers, titled "King of the Cowboys . . . Hollywood Style."

Theatre Expansion For Maritimes

(Continued from Page 1)

what of a mystery for a time. Odeon now has the Casino in the north and under lease but no mid-town house. The proposed theatre would remedy this. Famous Players bought the Orpheus and several adjoining buildings with the intention of erecting a new theatre after razing the old one, one of the oldest Maritime film houses. Famous also operates the Capitol and leases the Garrick and Oxford, but these leases may not be renewed.

Saint John, N.B. Famous Players will build on a site fronting King Square in the centre of the city. It is exactly opposite the FPCC Capitol. A. I. Garson is reported as considering conversion of an apartment house on the east side of the same square into a film theatre. An east-end site is rumored for a theatre but the promoter is keeping in the dark.

Moncton, N.B. Famous Players have a central location for a new theatre and plan to build after the war.

Sackville, N.B. A new theatre is to be built here by M. E. Walker of Halifax, who is now operating the Imperial. There is a possibility of work being started before the war ends.

New Waterford, N.S. Two new theatres are to be built here, possibly before the end of the war. The Affiliated Theatres, Saint John, and Gregor & Guthro, New Waterford, are the sponsors. The Gregor & Guthro project is to be a local amusement centre with bowling alleys, dance halls, gymnasium, skating rink and restaurant. F. M. Gregor operates the Majestic, seating 500, only theatre here now.

Charlottetown, P. E. I. There has been talk of a new theatre being built here by one of the circuits after hostilities ceases.

New Glasgow, N.S. A site for a new theatre has been bought in the heart of the local business section, with Affiliated Theatres presumed as responsible. Organization of the project has been reported by Frank Sobey, owner of the Roxy and Jubilee in Stellarton and Westville, immediate neighbor of New Glasgow.

Yarmouth, N.S. Remodeling of the YMCA building into a theatre has been reported here. A. I. Garson, Saint John, is said to be interested.

Edmundston, N.B. A new theatre is being established in Madawaska, Maine, across the Saint John River from Edmundston by B & L Theatres, Saint John, who operate the local Capitol.

Glace Bay, N.S. Possibility of a new theatre here is being discussed and rumor is tying up the names of Odeon and Famous Players with this. Odeon is unrepresented here now and FPCC has an arrangement with John Connor Sr. and Jr. on the operation of the Savoy. The Russell is locally owned by Weiner & Green. Both are old ex-stage show houses.

Amherst, N.S. A site for a new theatre has been bought by the F. G. Spencer Company, Saint John. Affiliated Theatres is rumored as interested in another.

Mark Hellinger Back From War Reporting

Mark Hellinger, Warner Bros. producer, has arrived in New York from India and the South Pacific, where he served as INS war correspondent for the past four months.

Hellinger's last production before leaving the coast for the Pacific war zone was "The Doughgirls," which will soon have its world premiere on Broadway. He returns to the coast in a few days to start preparations for "The Life of Will Rogers."

Lambert Wins $75

G. Lambert of Warners Vancouver office won sixth places in the ad salesmen's section of the company's 1944 annual sales drive.

Paramount Has 3 Telev'n Stations

Paramount Pictures, Inc., with television stations in Los Angeles, New York and Chicago, is leading the film companies. It intends to build in Washington, Boston and Detroit. The company owns Television Productions, Inc.

Screen to Comics

Cartoon characters usually appear in comic strips first and on the screen next. It's the other way around with George Pal's Puppetoon characters. They will appear in comic strip form soon.

Blankstein Manages Emp-U in Winnipeg

Wolfe Blankstein will become manager of the Winnipeg branch of Empire-Universal Films following the resignation of Ben Plottel, it has been announced by Alf W. Perry, general manager of that company. Blankstein, before joining Emp-U in Calgary, was with Regal and Columbia.

MONOGRAM PICTURES OF CANADA LTD.
277 Victoria Street, Toronto.

NOW READY FOR DATING

Are These Our Parents?
Starring
HELEN VINSON
LYLE TALBOT

A Startling Expose Of Delinquent Parents!

and

4 PROVEN HITS

Lady Let's Dance
with
Ice Star
BELITA

Where Are Your Children?
with
JACKIE COOPER
GALE STORM

Women In Bondage
with
GAIL PATRICK
NANCY KELLY

Johnnie Doesn't Live Here Anymore
with
SIMONE SIMON
JAMES ELLISON

The fastest-growing company in the industry

MONOGRAM PICTURES

Toronto, Montreal, St. John, Winnipeg, Calgary, Vancouver.

JEA
She's the Gleam
In the Eye
of Every G-u-y!
COMING WITH A HUG AND A KISS FOR THE WHOLE IND

JANIE!

"JANIE" as a stage play is the only attraction ever to play FIVE WEEKS (all terrific!!) at the Royal Alexandra, Toronto!

USTRY...with pride and JOY from WARNERS!

Jack L. Warner, *Executive Producer*

Hollywood Sets Many Remakes

Scarcity of contemporary non-war fiction in the book and magazine field is causing Hollywood studios to comb their vaults for additional story material suitable for refilming. There has never been a previous period in movie history when the practice of remaking old screen successes has been so popular.

Warner Brothers lead the remake parade with four features, "Between Two Worlds," formerly "Outward Bound"; "Strangers in Our Midst" from "The Petrified Forest," which starred Leslie Howard and Bette Davis in 1936; Somerset Maugham's "Of Human Bondage"; and Philip Barry's "The Animal Kingdom."

MGM is set for a remake of "Libeled Lady," which starred Spencer Tracy, William Powell, Jean Harlow and Myrna Loy in 1937; the 1922 Broadway hit, "Turn to the Right," which MGM filmed in 1927; and a musical version of "Cimarron," which starred Richard Dix and Irene Dunne in 1930.

Twentieth Century-Fox will do a musical version of "State Fair," the 1933 Will Rogers hit; the famous mystery, "The Spider"; a musical version of twice-filmed "Three Blind Mice" and the film which brought fame to Clara Bow in 1924, "Down to the Sea in Ships."

Owen Wister's three-time hit, "The Virginian," is being prepared by Paramount as a Technicolor special starring Brian Donlevy, Sonny Tufts and Joel McCrea. Paramount is also preparing "Olympia," which John Gilbert made for MGM in 1927 as "His Glorious Night."

RKO last week started rolling on "The Enchanted Cottage," which starred Richard Barthelmess and May McAvoy in 1924.

In the Westerns field, RKO will remake all the Zane Grey stories previously filmed by Paramount. Warner Brothers lists Ann Sheridan as the star of a proposed new "Calamity Jane."

'San Demetrio' Preem

Liberty Magazine gave a good spread to "San Demetrio, London," Esquire's Ealing release which fancy-preems for the Navy League at the Eglinton, Toronto, on August 31.

FPCC Will Reopen Empire, Edmonton

Empire Theatre, Edmonton, will be reopened by Famous Players when renovations are completed. It had been leased by a USA contracting firm for the entertainment of its workers. FPCC will also erect "Edmonton's finest theatre" after the war.

Flashbacks

By Our Maritimes Correspondent

NOW 80, Norman W. Mason, of New Glasgow, N.S., has been affiliated actively with theatres since he was 15. His start was as a callboy at a Boston stage show house during a run by Lily Langtry and her troupe. He had quite a thrill several years ago when he saw the Jersey Lily depicted on the screen in "The Westerner."

Mason became an actor with trouping dramatic repertoire groups through New England and eastern Canada. He was also with single show productions. For instance that hardy annual, "The Old Homestead," with Denman Thompson starring. It was then the Uncle Josh Whitcomb germ infected him and he has never recovered. Although for several years at a time he may not be affected.

Now he is making another of his stage comebacks in the old Thompson role. Outside of being the star player, the producer and director and supplying the theatre, his connection with the production is nil. His production, after opening at New Glasgow, and playing about a week there, will be taken on tour of Nova Scotia, and possibly New Brunswick and Prince Edward Island. The proceeds will be entirely for war charities and many of the performances will be given for the armed forces and without charge to them.

Off and on this dean of film exhibitors has been playing the part of Uncle Josh in the pastoral play for about a half century. He naively points out that his projected tour may be his stage farewell—a real one.

* * *

WHEN N.W., as he is familiarly known in and about New Glasgow, first became connected with New Glasgow theatres, it was strictly on the legit side. Travelling troupes were played. When silent films made their debut, Mason was one of the first to introduce them between stage show bookings. Then, gradually, he focussed all his attention on the pictures. For some years, he was in partnership with Henry MacNeil, who died recently, and then organized and headed his own company. For the past 20 years he has directed the Roseland and Academy. The latter, originally known as the Academy of Music, was used for stage entertainment. The Roseland was built for Mason. Besides being the majority stockholder in the company, N.W. has been managing director. In 1943, he arranged an affiliation with the B & L Theatres of St. John, and whereby that firm, operating a circuit in the maritime provinces was to take over, but he has continued at the helm of the two houses. It is hard to visualize New Glasgow without this veteran actively directing the two local theatres.

He has completed a new home, which is one of the residential showplaces of New Glasgow-Westville - Stellarton - Trenton. He is planning an English rock garden for the lawn.

* * *

N. W. believes a theatre owner should interest himself in the community in which he is located. Practicing what he preaches, he is a past alderman and mayor of New Glasgow, and has been active in local charitable projects, including the raising of money not only by his revivals of the "Old Homestead," but by other means. He has offered the use of his theatres for numerous and varied community undertakings. About two years ago, he took his "Old Homestead" troupe on tour of camps of the Army, Navy and Air Force through Nova Scotia, providing entertainment for the men and women in the war uniforms.

Mason has dedicated his latest revival of the "Old Homestead" to the memory of men and women who acted and worked with him in previous productions of the same play. One of the regulars in the cause, Roe Murray, died a few months ago. He had been in every production and performance of the play produced by N.W., the two having been co-actors in many hundreds of performances, and always each in the same role. They had started together over 40 years ago, for their stage acting alliance. And always for charity.

RKO Returns to Western Field

RKO, which hasn't made a western in two years, will turn out two for this season. They are "Nevada" and "West of the Pecos." The company has bought the rights to the Zane Grey stories.

All Fox Musicals to Get Technicolor

In the future all 20th-Fox musicals will be in Technicolor. Of four waiting to be released one, "Sweet and Lowdown," is in black and white. It's in answer to the demand of exhibitors and the sales force. Fox has 21 musicals planned, most for this season's release.

Rex Williams UA Exploit'n Head

Louis Pollock, advertising and publicity head of United Artists, last week announced the appointment of Rex Williams, manager of Loew's Theatre in St. Louis, as director of exploitation for the company.

Williams has been in show business for some 20 years, working up from usher through the various positions to theatre head. In 1927 he managed the Grand Theatre in Terre Haute, Indiana, handling publicity for the city's five leading theatres at the same time. He joined the Butterfield circuit in Michigan as assistant to E. C. Beatty, president and special field representative, in 1932.

From 1936 until he joined Loew's Theatre four years ago, he was district manager for the Indiana-Illinois theatres circuit.

Williams' ability and capacity for work have been honored repeatedly. He won the MGM $10,000 exploitation contest a few years ago and a dozen other showmanship prizes divided between Quigley awards and MGM exploitation honor rolls. The St. Louis chamber of commerce honored him, last May, with a special award for topping 500 leading industrialists and business men in city war drives.

United Artists recently appointed Roy Castleman to succeed Ben Cronk as the company's Canadian promotion representative.

Glace Bay House

A new theatre will be erected after the war in Glace Bay, Nova Scotia. A site has been purchased from the town.

Famous Acquires More Theatres

Commencing September 1st, Famous Players will be represented in the city of Medicine Hat through the acquisition of three theatres there — the Monarch, Empress and Roxy, it was announced by J. J. Fitzgibbons.

Famous Players have entered into an agreement with Eldridge Guthro, Frederick M. Gregor and G. G. Walker for the joint operation of the Majestic theatre in New Waterford, N.S., and the new Capitol theatre to be built in New Waterford.

A new deluxe theatre and modern office building will be erected on the property held by Famous Players for many years at Yonge and Edward Streets, Toronto, which has been used in recent years as the Imperial theatre's parking lot.

The new Paramount theatre in St. John's, Newfoundland, is scheduled to open on Sept. 1st.

Oh boy—
we've got
Heavenly
Days
AT
RKO

RADIO'S TOP COMICS TACKLE WASHINGTON!

McGee in a one-man war on Congress, to set things right for Mr. Average Citizen—with Molly in there pitching for the housewives! . . . Hilarious situations gagged and speeded and riotously enriched to give you one of the biggest of big-time laugh shows!

R K O RADIO PICTURES

KEEP SELLING WAR BONDS. FIGHT BY THE SIDE, OF THE TROOPS WHO NEVER STOP!

PRODUCED BY ROBERT FELLOWS
DIRECTED BY HOWARD ESTABROOK
Screen Play by Howard Estabrook and Don Ryan
Original Story by Howard Estabrook

Fibber McGee & Molly

Heavenly Days

with
EUGENE PALLETTE
GORDON OLIVER
RAYMOND WALBURN
BARBARA HALE
DON DOUGLAS
FRIEDA INESCORT
IRVING BACON
and the
KING'S MEN

Paramount's 'Going My Way' Heralded as a Screen and BO Classic

IN the movie business it's big news when the thing all the companies talk about all the time happens. Many films are heralded as major accomplishments and they are that at the boxoffice but few have the rare enduring quality of a classic. That cherished classification has already been awarded to Paramount's "Going My Way" despite the fact that it is just starting to play its first runs.

"Going My Way" is a comedy drama of great charm expressed through the excellent playing of Bing Crosby and Barry Fitzgerald as a young and old priest respectively—and the direction and production of Leo McCarey. More footage is devoted to comedy than drama but in the end one realizes that the blending is almost perfect.

The film has demonstrated unprecedented power at the boxoffice wherever shown. Crosby is the old Crosby but with added appeal and Barry Fitzgerald is magnificent. Rise Stevens and Crosby guarantee musical appeal and Gene Lockhart, Frank McHugh and other players to fine work.

Franklin Favors Co-op Effort

Mitchell Franklin, secretary and a partner in the Franklin & Herschorn Theatres, Maritime circuit, believes distributing a percentage of the profits by an employer among his employees would be almost as beneficial to the employer as to the workers.

He points out that sharing the surplus each year with the workers would, officially, make them partners, and provide them with a financial stake in a business, regardless of what type it was. It would assure the employer of loyalty and efficiency. Furnishing a stimulant for staff morale that could not otherwise be equalled. Eliminated, would be any necesstiy of continually standing over workers to see they did their routine work faithfully. The favorable reaction would also prevail for the employer's customers, who would get better service and products.

Franklin has been studying a plan for establishing a co-operative industrial setup at Tynemouth Creek, about 23 miles east of St. John, N.B., and settled wholly by farmers and fishermen. The theatre executive feels that these people, honest, law-abiding and conscientious, industrious folk, should be assisted. Hence he is mapping out a project that calls for co-operative canning of lobsters as a start. Hitherto, the fishermen have been trapping lobsters but not getting favorable prices owing to lack of unity in selling the crustaceans to wholesalers. The Franklin plan calls for joint marketing of the larger lobsters and canning of the smaller shellfish. It is also proposed, if this is successful, to broaden out to embrace selling of farm crops, including vegetables and grains, and livestock and also co-operative buying of farm needs, including equipment. The film exhibitor maintains a home at Tynemouth Creek, having had an ornately designed and furnished bungalow built about a mile from the seashore and is farming as a hobby and exercise in his leisure time. He is greatly interested in the welfare of his neighbors and is eager to help them.

Expert and experienced technicians will be imported at the start, but the bulk of the personnel connected with the industry will be all Canadians, company officials state.

Seventy-five additional acres have been secured for future development.

Canadian Production

(Continued from Page 3)

Sergeant" in Trenton, Ontario, in 1928 for the Canadian International Films Limited, and some of Ralph Connor's stories were made into films by Ernest Shipman.

There is definitely a nucleus for a future Canadian production industry. There are the National Film Board, Associated Screen News studios, Film Lab, Eastman Kodak and several companies which make advertising reels. They are each engaged in some wing of the motion picture industry and all are training craftsmen. A $250,000 studio is being erected in British Columbia, to be staffed by Canadian and American personnel, and four commercial short subjects will be made as soon as possible.

That means that at some future time we will have the sum of production knowledge needed for the making of films that will be as dramatically and technically as good as what Hollywood offers us. We might even produce an occasional gem. Commercial producers will probably try for markets outside the Dominion. It is not likely that they will make anything but shorts, since they must either borrow stars or establish their own to make features pay.

As for actors, etc., we think what Professor George Wrong said about Canadian writers is equally true of them—that they must go to the United States to "make good."

A Vital Need

LITERATURE is the basis of drama, screen and stage. Films that express the special culture of any nation in purely creative ways—as distinct from half-ready documentaries — must depend on its literature. Is there a Canadian literature? About that the late Professor Stephen Leacock, anything but a scoffer, wrote:

"Every now and then the dispute breaks out in the colleges and spills over into the press as to what American literature was and is, and when it began. Like all controversies, the dispute is bottomless and involves a hopeless number of definitions of terms. But by American literature in the proper sense we ought to mean literature written in the American way, with an American turn of language and in an American cast of thought. The test is that it couldn't have been written anywhere else. When we read the books of O. Henry we know that they were not written in England; they couldn't have been. Longfellow may have written about America, but the form of his language and his thought was the same as that of his English contemporaries. He shared in their heritage, and added to the common stock. Judged in this sense—in order to make the point clear and rob it of all venom—there is as yet no Canadian literature, though many books have been written in Canada, including some very bad ones."

If those words are still correct, can we make characteristic Canadian films without a characteristic literature to draw from? If there is not a characteristic literature, is there then a characteristic Canadian culture yet? There is every sign of one. We will one day have a Canadian literature, a distinct Canadian culture and Canadian film production worthy of both — and probably sooner than most think right now. We are a growing nation in every way.

We are for Professor Phelps' ideals. We favor his idea sentimentally. But Canadian shorts should compete with American ones from a standpoint of quality and boxoffice production, whether the government pays for them or not. The theatre should no more be told what to play after the war than the press what to print.

It will be a long time before Canadian-made films are able to compete with those made in the USA or England, the illustrated commentaries of the NFB notwithstanding. And this is not to play down the possibilities of future Canadian production, which may be hindered in development by the easy availability of American films. Commercial films are being made in Australia and the producers are looking forward to playing time in the USA. There is talk of a new quota law on American features to help Australian films get playdates.

Canada is probably the most advanced Dominion in film technique right now. But we do think we would be somewhat ahead of ourselves if we tried production of film dramas.

Muni Returns

Paul Muni will be seen in Columbia's "Counterattack," Russ guerilla story, soon. It will be followed by "A Song to Remember," in which he appears as a music teacher.

All-Negro Film

An all-Negro musical, "Sweet Georgia Brown," is being produced on the RKO lot by John H. Auer.

Covering Canada's Film Front

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

All The News of The Film World

IT'S ALWAYS FAIR WEATHER WHEN GOOD SHOWMEN AND GOOD SHOWS GET TOGETHER!

THE Paramount Picture

EXTRA
PLAYING TIME IS THE ORDER OF THE DAY WITH PARAMOUNT PRODUCT!

Vol. 3 (ADVT.) The Lowdown on the Production and Distribution of the Best Shows in Town! No. 9

'Wassell' & 'My Way' Unbelievable!

Jean Heather is James Brown's heart throb in Paramount's "Going My Way," sensational new money earner. Jean had hardly finished her dramatic course at the University of Washington when Paramount talent scouts signed her up.

Barry Fitzgerald is the crochety but lovable Father Fitzgibbon in Paramount's "Going My Way." Bing Crosby tops the cast in this outstanding picture in which he is seen as Father "Chuck" O'Malley.

DeMille and McCarey Pictures Doing Unheard of Business

Leo McCarey's "Going My Way" and Cecil B. DeMille's "The Story of Dr. Wassell" continue to dominate the Dominion's screens wherever they play. Business in Vancouver with "Going My Way" in its fourth week is making exhibitors across the country do a quick double take. It has hit the western seaport city with the devastating effect of a giant blockbuster, third week's boxoffice exceeding the second week.

"The Story of Dr. Wassell," too, is a success story. Even if Paramount didn't have "Going My Way," DeMille's "Dr. Wassell" would be one of the industry's top pictures. These are the most outstanding pictures in years. No company has ever delivered two such attractions in one year.

Having hit five weeks at the Shea's Theatre, Toronto, and still going great guns, "The Story of Dr. Wassell" is expected to hold out for several more weeks. In its third week in Hamilton and its second in Ottawa, it's still lining them up. "Dr. Wassell" had a two week prescription for Winnipeg with Halifax doing all the business the house can accommodate at double playing time. Double playing time is also the order of the day in Brantford, Ontario.

These knockout films are only two of the standout attractions Paramount has readied for the company's 25th Canadian Anniversary which Canadian exhibitors will celebrate with an outstanding schedule of fine features.

One of the films slated for early release in this country is "Practically Yours," with Fred MacMurray, Claudette Colbert, Gil Lamb, Robert Benchley, Cecil Kellaway, John Carradine and many other top-flight names. Starting with a straight dramatic punch, "Practically Yours" switches to farce comedy on a surprise plot twist that will leave audiences gasping with delight.

"Our Hearts Were Young and Gay" is Gail Russell's second successful film. (Remember "The Uninvited"?) Along with Miss Russell are Diana Lynn, James Brown, Charlie Ruggles, Jean Heather, Beulah Bondi and Dorothy Gish. The picture is based on the book of the same name by Cornelia Otis Skinner and Emily Kimbrough and tells the hilarious story of two college girls on the loose in Europe during the "roaring twenties." It's excellent entertainment.

Another Paramount 18-carat production in the 25th Canadian Anniversary line-up is "Incendiary Blonde." This story, inspired by the life of Texas Guinan, takes you through the years from her childhood in Texas to her legendary position as queen of New York's night clubs. Interpreting the role of Texas Guinan is Betty Hutton with Arturo de Cordova, Barry Fitzgerald, Mary Philips, Albert Dekker, Charlie Ruggles and George Nopes.

A powerful psychological mystery drama with a modern English setting, "Ministry of Fear," stars Ray Milland and Marjorie Reynolds with Carl Esmond, Hillary Brook and many other top names.

Sure to tickle the fancies of Canadian audiences is "Murder, He Says," starring Fred MacMurray and Helen Walker in an adroit mixture of equal parts farce comedy and suspenseful mystery.

Paramount's new romantic find, Arturo de Cordova, is starred opposite Dorothy Lamour in "A Medal for Benny," the story of what happened when one of California's humblest sons, a paisano, was awarded the Congressional Medal of Honor after dying heroically in battle. It's a moving love story.

Jack Haley, Bela Lugosi and Jean Parker combine their talents in "One Body Too Many," a rare combination of light comedy and eerie drama. Assorted corpses and weird characters are involved before boy gets girl.

Start making out your playing time now and allow plenty of space for holdovers.

'Hearts' Sequel Set for Cameras

Paramount is all set for the filming of "Our Hearts Were Growing Up," follow-up picture to "Our Hearts Were Young and Gay."

Gail Russell, who plays Cornelia Otis Skinner and Diana Lynn, who plays Emily Kimbrough in "Our Hearts Were Young and Gay," will co-star in the sequel with James Brown and Bill Edwards repeating their romantic lead roles.

Woman of Rome

Roman costume is very becoming to beauteous Claudette Colbert who does a magnificent portrayal of Empress Poppaea, Nero's wife, in Paramount's modernized version of "The Sign of the Cross." Miss Colbert stars in the picture along with Frederic March, Charles Laughton and Elissa Landi.

Lady Managers Are Efficient

Women have won equal rights in the theatre business in a way that should make the shades of the suffragettes take on technicolor in celebration. Equal rights? Why, as movie house managers, they're bosses over men! There are some 20 lady managers in Canada and more being hired all the time.

They're in every section of the game right now. They always have dominated acting, of course. There are plenty of femme writers in Hollywood. The cinema city now has two lady directors. There are lady bookers and film peddlers and the New York branch of PRC just acquired a skirted chief. There are lady projectionists also but not in Canada. The booth boys don't say that women's place is in the home but they do say that it isn't in a projection booth.

The girls have done so well as managers that there is no doubt some will stay on after the war. R. W. Bolstead of Famous Players hopes so. "We were a little doubtful about placing them in these positions at first," he said, "but they have proved their ability."

Vancouver is a place where the ladies come into their own as managers. In that coastal city, where everything flowers, Miss A. Scriven manages the Stanley, Miss D. Sinclaire the Alma, Miss Dorothy Clarke the Olympia, Mrs. Grace Bowden the Variety, and Mrs. A. M. Albanuff the Nova. Mrs. Albanuff may be remembered by you as the former Mrs. Fields. The Capitol, Duncan, B.C. is managed jointly by Miss M. Woods and Mrs. C. M. Smythe.

In Winnipeg Miss C. Hughes manages the Tivoli and in Regina Miss Mary Graham and Miss Christine manage theatres.

Some Ontario girls who manage theatres are Miss E. Wikien, Lake, Fort William; Miss B. Packaud, Rexy, Ottawa; Miss Mary Crosson, Hollywood, Campbellford; Miss Bonnie Broad, Regah, Hagersville; Mrs. R. M. Harrison, Capitol, Cobourg; and Miss Mary Palangio, Goldfields, Timmins. Odeon Theatres has Mrs. Irene McGeachie as a relief manager.

There's a new day dawning in the movie business and the ladies are going to share it.

Studios and Radio Have Differences

Radio stations are taking the stand that appearance of a movie star on a program is no reason for boosting films from the studio in which the star doesn't appear.

By HYE BOSSIN

Bing Crosby, on his radio rest period, is entertaining overseas. . . . Double bill marquee at a Toronto theatre read: 40,000 Horsemen and They All Kissed the Bride. Busy girl . . . Charlie Chaplin's famed costume of frayed gentility — cane, derby hat, frock coat, etc. — was a hurried improvisation that made sartorial as well as screen history. Late for the camera, he grabbed Fatty Arbuckle's pants, Ford Sterling's shoes and the first coat in sight . . . It cost $5,200,000 to make "Wilson," story of the idealist who was president of the USA during World War I. That's a record figure . . . Somebody hooked Benny Fields' familiar cane and he's offering $300 for its return. He had it for 20 years, through thick, thin and thick again . . . Off-screen realism: Three jockeys were injured during the filming of steeplechase scenes for "National Velvet."

* * *

Al Jolson will produce the story of his own life and is looking for an actor to play Jolson. Will his choice reflect the fact that he sees himself as others see him? or maybe Jolson's idea of Jolson is different than that of the public. Page Robbie Burns . . . Gary Cooper will be a cowboy again in "An American Cowboy" . . . Britain has put a crimp in show crashers by fining them for not paying the amusement tax . . . Here's how some kids get into late shows free and without adults. They wait until the boxoffice is closed, then one throws the other's cap through the exit door. The latter follows it in and if a theatre official is handy he explains that he came after his cap. If not, he signals to the others and they sneak in . . . Donald Curtis, who appeared in "Thirty Seconds Over Tokyo," gave up a college professorship for the movies.

Will-o'-the-Whisper: "He's either a theatre executive or a bill poster—he always has a pocketful of passes" . . . Toronto's leading movie patron is a millionaire who doesn't care at all about the picture. He has hay fever and the cool showplaces bring him relief . . . "Love of money is the root of half the evil and lack of money the root of the other half"—James O'Hara . . . Definition of triumph: "Lots of try and plenty of umph" . . . Sign on a church: "Four things come not back—the spoken word, the spent arrow, the passed life and the neglected opportunity" . . Fellow Irkers: The fellow who starts conversation with "I'm not axe-grinding but—" . . . Wrote Richard Buckingham, British playwright of the late 1700s, about race hatred: "I'd rather weed out one such unmanly prejudice from the hearts of my countrymen than add another Indies to the Empire."

* * *

You'll see a different Deanna Durbin in "Christmas Holiday." She plays a cheap dancehall girl, wife of Gene Kelly, gambler . . . When the dwarfs who posed for those in "Snow White" made a personal appearance at a Hamilton naval establishment, Antoinette Chevonne, the one who is "Sleepy," fell in love with a full-sized sailor and they'll be married soon . . . There are now about 20 lady theatre managers in Canada and they're very efficient . . . Film studios are being erected in British Columbia and the day may soon be here when a Canadian might have a movie career on his own soil . . . The first film shown on a Canadian screen was projected by John C. Green at Ottawa in 1896. Now 77, Green is still touring as a magician . . . One line limn of that frozen-faced singer of popular songs, Virginia O'Brien: The Melancholy Dame.

Premier Plans New $75,000 Exchange

The construction of a $75,000 film exchange building at the north-east corner of Carlton and Church streets in Toronto for Premier Operating Corporation and Columbia Pictures of Canada, has been set by architect H. G. Duerr. Tenders will be called soon.

Plans call for a two-storey and basement structure, 63 x 124 ft., concrete foundation, stone front, brick walls, and concrete floors.

Republic Gets New Publicity Chief

Allen Wilson, vice-president in charge of studio operations at Republic, last week announced the appointment of J. Lester Kaufman as the company's new publicity head.

Kaufman was previously associated with Balaban & Katz in Chicago, Paramount in New York and, for the past six years, with Fanchon and Marco Enterprises in St. Louis.

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OVER 1/3 OF VANCOUVERS
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EXHIBITORS ATTENTION!

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WILL PLAY <u>YOUR</u> THEATRE INDEFINITELY TOO